MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D. C., FEBRUARY 24, 1940.

The seventh meeting of the Commission of Fine Arts during the fiscal year 1940 was held in its office in the new Interior Department Building on Saturday, February 24, 1940. The following members were present:

Mr. Clarke, Chairman,
Mr. Borie,
Mr. Savage,
Mr. Shepley,
Mr. Lamb,
Mr. Marship,
also E. P. Caemmerer,

Secretary and Administrative Officer.

The meeting was called to order at 9:30 a. m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the meeting held January 19, 1940, were approved.

2. CERAMICS FOR THE MUNICIPAL CENTER: Mr. Nathan C. Wyeth, Municipal Architect, submitted four sets of designs for ceramics on the Municipal Center Building, which is now being erected on the east side of John Marshall Place adjacent to Indiana Avenue. The artists had six weeks to make their drawings. Mr. Wyeth said that the jury held a meeting yesterday; four members including himself were present: Lee Lawrie, George Harding, Duncan Phillips. Mr. Wyeth said: "They were disappointed in general in the submissions. Of course, not knowing much about ceramics, I felt I should listen to their better judgment. They decided that this one for the eastern court, called Health and Welfare, was acceptable or could be made acceptable. They felt that this one (showing fire engines) was not satisfactory because it is a surface treatment: it is a mural, and not a ceramic. The one showing an arch would not fit the location. The fourth one showing firemen in the center the jury thought interesting but looking at it as a whole it seemed to fall apart. The artist shows a knowledge

of ceramics but is faulty in the composition." Mr. Savage said it changes scale as it goes along. Mr. Manship felt the one, showing the firemen, was the best in the lot. He remarked one sees ceramics that are painted and others that are just modeled; there are several ways of making them. Mr. Lamb felt that if the artist did well on the central part of his composition it would seem reasonable to believe that he could bring the rest of it into proper shape. The Chairman called attention to a brief report filed by Mr. Wyeth, which was read, as follows:

February 23, 1940.

Report to the Fine Arts Commission

Subject: Ceramic Murals for the Courts of the Administration Building, Municipal Center

The jury for awarding on the competition for the ceramic murals in question wish to express their disappointment at the submission of the four drawings.

It is suggested that the murals for the East Court be awarded to the design submitted by No. 2.

For the West Court it is suggested that two of the remaining contestants (Nos. 1 and 4) be requested to submit a new sketch for the West Court in which the subject in question is the Police Department, Fire Department and Bureau of Vehicles and Traffic, the contestants being allowed three weeks for resubmission.

(Signed) Nathan C. Wyeth

The ceramics will be 72 feet long by 8 feet high, and 12 feet above the ground. Their location was noted on a blueprint. Mr. Wyeth said the designs were from Hildreth Meiere, Waylande Gregory, Varnum Poor and Tom Loftin Johnson; that the designs were submitted anonymously and the envelopes have not been opened. He said $50,000 has been allowed by P. W. A. for these murals and two sculptural reliefs.

After discussion of the designs, the Chairman said: "We do not want to act as a jury, but it would seem we have designs here from two artists that are capable of producing good ceramics. The east panel submitted by one artist is satisfactory, and the central part of the west panel submitted by another artist is satisfactory. I contend that the purpose of a competition is to secure a capable artist for the project rather than a design. The submissions indicate that the artists have devoted a great deal of time to the designs, for which they have received no compensation, and it would be unfair to ask three of the artists to submit a new design for the west panel. One of these three artists has demonstrated his ability and has submitted a satisfactory design in part; why not give that artist the award with the understanding that further study will be given to it and that it will be completed in matters of detail; I suggest therefore that the jury reconsider its report with a view to giving the award to the two artists whose designs have been favorably considered." The other members concurred in this suggestion of the Chairman. Mr. Wyeth said he would bring it to the attention of the other members of the jury and report back to the Commission.

3. SCULPTURE FOR THE MUNICIPAL CENTER: Mr. Wyeth submitted a model received from Mr. John Gregory, for a relief on a cheek block of the Municipal Center Building. The sculpture would be on the east side of John Marshall Place. Mr. Gregory had described his model as follows:

65 West 56 Street.

Description of mythological subjects used in sketch of sculpture for East Cheek Block of Municipal Center, D. C.

Aesculapius, son of Apollo, renowned physician.

Mercury, son of Jupiter and Maia, swift as the wind, was the fosterer of commerce by land and sea. (The Fifth Avenue traffic control lights carry a statuette of Mercury)

Vesta, elder sister of Jupiter, goddess of the hearth. As goddess of

the burning hearth, Vesta is the divinity of the home, of settled, in opposition to nomadic, habits of life. In her temple at Rome a sacred fire, tended by six virgin priestesses called Vestals, was kept religiously aflame. The safety of the city was held to be connected with its conservation.

The Commission inspected the model and thought it interesting. Mr. Shepley said this sculpture would be appropriate in relation to the Hadfield Courthouse at the head of John Marshall Place. After consideration the Commission approved the model.

The Commission suggested an inscription or a simple sculptural motif at the end of the cheek block. It was also recommended that the cap shown on the model be left off.

Mr. Wyeth also submitted a model received from Mr. Lee Lawrie for sculptural relief on the west side of John Marshall Place, a companion piece to the one submitted by Mr. Gregory. Mr. Lawrie's showed two horses heads, indicating Pegasus or traffic.

The Commission felt that there was too great a contrast between Mr. Gregory's model and Mr. Lawrie's and suggested that Mr. Lawrie redesign his model to conform in motivation as well as in composition to that of Mr. Gregory's. A report was sent to Mr. Wyeth. (Exhibit A)

4. SHIPSTEAD-LUCE ACT SUBMISSIONS:

(a) The Commission considered an application (No. 822) to repaint signs on the Continental Hotel Building at 420 North Capitol Street. It was shown that the signs measure 3 by 30 feet, 3 by 25 feet and 3 by 15 feet. The Commission noted that these signs far exceeded the 25 square feet limitation allowed in the Shipstead-Luce Act area and disapproved the repainting of them.

(b) Sign at 131 B Street, S. E. The Commission considered an application (No. 819) for relocating a sign at 131 B Street, S. E. The sign measures 45

square feet. The Commission noted that this is much in excess of the 25 square feet allowed in the Shipstead-Luce Act area and the re-erection of it was disapproved.

(c) Apartment Building at 2501 Q Street, N. W. (No. 920). The Commission inspected a set of blueprints for an apartment building at 2501 Q Street immediately west of the Q Street Bridge and adjacent to the Rock Creek Parkway. The architect members gave the design particular attention. Mr. Lamb and Mr. Shipley were in conference with the architect, Mr. Lepley, and indicated a number of changes with a view to its simplification. The Commission felt that the facade was too broken up. The Commission recommended a plain red brick, the run of the kiln. The architect is to resubmit his design.

5. SHELTER IN FRONT OF THE UNION STATION: The Commission considered a design received from the Washington Terminal Company proposing the erection of a shelter fully 60 feet long and some 30 to 40 feet wide in front of Union Station over the streetcar tracks and extending almost to the fountain.

The secretary stated that officials of the Washington Terminal Company had submitted the design for the shelter, which they wished to put up for additional facilities to accommodate patrons of the station, as also taxicab drivers.

The Commission inspected the design and decided that it would seriously mar the facade of the Union Station to allow its erection. It was pointed out that the station was built in 1908 and since for 32 years no such street shelter had been allowed in front of the main entrance, the Commission could see no reason for having it now. The Commission disapproved the design and informed the Terminal Company accordingly. (Exhibit 3)

6. RESERVATION 10, NATIONAL AUDITORIUM: Under date of February 13th, a letter was received from the Bureau of the Budget, requesting advice of the Commission of Fine Arts with reference to a proposition of the District Commissioners to sell Reservation 10 at Third Street and Constitution Avenue, N. W., which has been considered for the National Auditorium.

The Commission noted copies of a letter from the D. C. Commissioners and one addressed by Mr. F. A. Delano to the Bureau of the Budget. The Commission also noted Senate Bill 865, which is pending in Congress, proposing the erection of the auditorium.

The Commission decided that if the Reservation is sold it should be with the approval of Senator Connally, who sponsored the bill. Also in the event of the sale of the Reservation, it should be with the understanding that a monumental building would be erected on it, the design of which would have the approval of the Commission of Fine Arts. A report was sent to the Bureau of the Budget accordingly. (Exhibit C)

7. THOMAS JEFFERSON MEMORIAL: The Commission were in conference with the Committee on Sculpture of the Thomas Jefferson Memorial Commission in Room 5012 of the new Interior Department Building and considered six models for a statue of Thomas Jefferson that had been received from six nationally known sculptors, as follows: Rudolph Evans, Raoul Josset, Lee Lawrie, Sidney Waugh, A. A. Weinman, and William Zorach.

The Committee on Sculpture was represented by Fiske Kimball, Chairman, Senator Thomas of Utah, Representative Lanham of Texas, Representative Culkin of New York, Joseph P. Tumulty; and Stuart Gibboney, Chairman of the Thomas Jefferson Memorial Commission, was also present. Also the jury appointed by

the Thomas Jefferson Memorial Commission to advise concerning the models, was present. The jury consisted of Henry Marceau, Professional Advisor and Chairman, James E. Fraser, and Heinz Warneke, sculptors.

There was a general discussion of the models, in which all present participated. A report concerning the models was read by Mr. Marceau. It was decided that the Thomas Jefferson Memorial Commission should submit its recommendations to the Commission of Fine Arts for advice concerning the models.

8. PORTRAIT OF FORMER PRESIDENT HOOVER: The secretary reported that an estimate for an appropriation of $2,500 had been submitted to the Bureau of the Budget and is now under consideration by that Bureau and that it is believed the amount will be made available in the next Deficiency Appropriation Bill. The secretary submitted a list of applicants, 21 in number, who wish to be considered for the appointment to paint the portrait. (Exhibit D)

The Commission discussed the subject. Mr. Savage said there are only two on the list that are nationally known portrait painters, namely, John C. Johansen and Mrs. Ellen Emmet Rand. Mr. Savage said he felt that any portrait painter recommended to paint a portrait for the White House should be one who has received recognition as a portrait painter by his profession and who has been honored by his fellow painters.

The secretary reported that Lawrence Ritchie, who was secretary for former President Hoover, had informed him that Mr. Hoover has not committed himself to any one painter and would gladly welcome the recommendation of the Commission of Fine Arts in this matter.

The Commission decided that a letter be sent to Senator Barkley, Chairman of the Joint Committee on the Library, and a similar letter to Congressman Keller, stating that the Commission of Fine Arts would be glad to recommend an artist to paint the portrait of former President Hoover at such time

as request for such recommendation is received from the Joint Committee on the Library. (Exhibit E)

9. CANTON CHINA FOR THE WHITE HOUSE: The Chairman presented a letter received from Mrs. H. F. McFarland of Dallas, Texas, offering some Canton China for the White House.

After consideration, the secretary was requested to inform Mrs. McFarland that no legislation to provide for the purchase of the china has been enacted and that in the absence thereof the Commission of Fine Arts could not take any action in the matter. (Exhibit F)

10. WAR DEPARTMENT BUILDING: The secretary reported that a few weeks ago he was informed that the lowest bid received by the Federal Works Agency for the erection of the first unit of the War Department Building was $4,615,000 for marble and granite and $4,303,000 for limestone and granite, making a difference of $312,000. He also reported that on February 23, 1940, the Federal Works Agency awarded a contract for the first unit of the War Department Building to the lowest bidder, John McShain, Inc., of Philadelphia, for $4,328,500 for a granite and limestone building.

The secretary submitted a letter from the Director of the Geological Survey on the merits of limestone. (Exhibit G)

11. OSCAR STRAUS MEMORIAL: Mr. Otto Eggers submitted a set of blueprints of a revised design for the Oscar Straus fountain. The design showed that the fountain would be on a level with 14th Street and that no excavation would be required adjacent to the fountain. He said it is proposed to place the fountain on a permanent foundation. He said also that the fountain had been redesigned so as to be in proper relation to the Grass Plaza Plan which when carried out would have a depth of about 3 feet. This is in accordance with an agreement

reached between Alfred Geiffert, Consulting Landscape Architect, and the Supervising Architects Office, and Mr. Louis Simon, Supervising Architect of the Federal Works Agency.

The Chairman inspected the design and on his recommendation the Commission approved it. Steps leading down to the Great Plaza from 14th Street are to be to the north or south of the fountain area.

Mr. Eggers was requested to proceed with the project so that the funds made available by Congress for starting the foundations of the fountain would be obligated by June 30, 1940. (Exhibit E)

12. DISTRICT GROCERY COMPANY WAREHOUSE, 4TH AND C STREETS, S. W.: Mr. E. Burton Corning, architect, submitted a design for the D. G. C. warehouse to be built at Fourth and C Streets, S. W., adjacent to the railroad tracks in square 493. The architect members inspected the design and considered it to be satisfactory. Mr. Corning said it is proposed to use a gray brick to match that of the Social Security and Railroad Retirement Building in that locality.

13. PAINTING BY WILLIAM E. NORTON: Under date of February 14, 1940, the following letter was received from Hon. Kent E. Keller, Chairman of the House Committee on the Library:

February 14, 1940.

Mr. H. P. Caemmerer, Secretary
The Fine Arts Commission
Washington, D. C.

My dear Mr. Caemmerer:

H. R. 2720 now before this Committee provides for the purchase of two paintings by William E. Norton.

Inasmuch as Mr. Berry, who introduced it has asked for a report, the Committee would appreciate your bringing this before the Commission of Fine Arts at its next meeting, and advising us upon the suitability of such legislation.

Very truly yours,
(Signed) Kent E. Keller, Chairman

The legislation is as follows:

H. R. 2720
In the House of Representatives
January 16, 1930

A Bill
To authorize the purchase of certain pictures by William E. Norton

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Architect of the Capitol be, and he is hereby, authorized to purchase from Gertrude and Florence Norton two paintings by William E. Norton, "Night Attack of General Armstrong off Pico Azores" and "Mussel Gatherers, Coast of Normandy, France", which are now in the National Collection of Fine Arts, Smithsonian Institution, for a price of $8,500, and the sum of $8,500 is hereby authorized to be appropriated therefor.

The Commission inspected the two paintings above mentioned in the National Museum on Saturday afternoon. The matter was referred to Mr. Savage for report. (Exhibit I)

The Commission concurred in the report by Mr. Savage and a letter was sent to Congressman Keller.

14. FREER GALLERY OF ART: The Commission called on Mr. John E. Lodge, Curator of the Freer Gallery of Art, and inspected and approved objects proposed for purchase by Mr. Lodge as follows:

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Bronze vase of the type hu, Chung dynasty, 11th-12th cent. B. C.

6 Pieces of metal work, Persian, 13th-17th century,

which have been recommended for purchase for the Freer Gallery of Art by Mr. John E. Lodge, Director, and hereby approve the purchase.

For the Regents of the Smithsonian
INSTITUTION.

For the Commission of Fine Arts.

February 20th, 1940. Katharine W. Rhoades.

15. OVERPASS BRIDGE TO THE NEW AIRPORT: The National Park Service submitted a design for a bridge to cross the Mt. Vernon Highway as an additional approach to the National Airport from U. S. No. 1.

The Chairman brought up the question as to whether or not the National Capital Park and Planning Commission had approved an exact location of this approach to the airport. Mr. John Nolen, Director of Planning of the National Capital Park and Planning Commission, was present and stated that his Commission had agreed to the location in principle but that the matter had not been finally decided. The proposed bridge is to assure an all-year approach to the Airport. The bridge would be at an elevation of 52.25 feet.

The Commission decided to take no action with reference to the design for the bridge until the question of location for it had been finally decided.

16. PLANTING PLAN FOR THOMAS CIRCLE: The National Park Service submitted a planting plan for Thomas Circle, designed to meet changed conditions due to the Massachusetts Avenue underpass. Mr. Clarke inspected the design and upon his recommendation the Commission approved it. (Exhibit J)

17. LANDSCAPE PLANS FOR C. AND O. CANAL THROUGH GEORGETOWN: The National Park Service submitted landscape plans for treatment of the area adjacent to the Chesapeake and Ohio Canal through Georgetown. The Commission inspected the designs with interest and approved them. (Exhibit K)

13. SPANISH-AMERICAN WAR MEMORIAL: The National Park Service submitted a landscape plan received from Mr. A. D. Taylor, landscape architect, and plans for the memorial building, designed by Mr. Leo Elliott, architect, for the Spanish-American Memorial at Tampa, Florida.

Mr. Taylor discussed the treatment of the entrance with the Commission where he had indicated a gatehouse. The Commission felt that simply a gateway in the old Spanish mission style should be sufficient. The Commission also felt a pool at the cross axis of the mall was not necessary. In general the Commission considered the landscape plan to be satisfactory and approved it.

Mr. Elliott submitted drawings for the memorial building, drawn to conform to scheme No. 1, without colonnade, that had been favored by the Commission at the January meeting.

The architect members gave the design particular attention and a number of changes in matters of detail were suggested. These are to be given particular consideration sometime later. In the meantime the design was given preliminary approval with the understanding that before working drawings are made, the design would be resubmitted to the Commission for recommendations. A report was sent to the National Park Service accordingly. (Exhibit I)

The Commission adjourned at 5:15 p. m.

C O P Y

February 24, 1940.

Dear Mr. Wyeth:

The Commission of Fine Arts, at their meeting on February 24, 1940, considered the models you submitted for sculpture on cheek blocks of the Municipal Center Building.

The Commission approve the model by Mr. John Gregory. The Commission suggest leaving off the cap at the top of the model. Also, a simple inscription or sculptural motive would seem desirable for the end of the cheek block.

The Commission would like to have Mr. Lawrie restudy his model for motivation, as well as for composition, so as to bring it into harmony with Mr. Gregory's model.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. Nathan C. Wyeth,
Municipal Architect,
District Building,
Washington, D. C.

EXHIBIT A

February 27, 1940.

Dear Sirs:

The Commission of Fine Arts, at their meeting on February 24, 1940, considered the design you submitted for a "Marquise" at the entrance to the Union Station.

The Commission disapprove the design and also the scheme to place such a structure in front of the Union Station. It is a long and wide obtrusive structure that would deface the facade of the station, which is one of the most monumental buildings of its kind in the country. The "shelter" would create a service entrance at the main entrance to the building.

For the Commission of Fine Arts:

Yours very truly,

(Signed) Gilmore D. Clarke,

Chairman.

Washington Terminal Company,
Union Station,
Washington, D. C.

C O P Y

February 24, 1940.

My dear Mr. Bailey:

I have received your letter of February 13, with its enclosure, requesting the advice of the Commission of Fine Arts in the matter of the proposed sale of Reservation 10 at Third Street and Constitution Avenue, N. W.

In reply I would call attention to Senate Bill No. 605, under which it was proposed to build the National Auditorium on this reservation. The Commission have officially recommended Reservation 10 for the National Auditorium and would not favor its sale unless an agreement is reached to that effect with Senator Connally, Chairman of the Senate Committee on Public Buildings and Grounds, sponsoring the bill. Also in view of the fact that the reservation is so near to the United States Capitol Building, it would be understood that if the reservation should be sold it would be required that a monumental structure be erected on it and that the design be subject to the approval of the Commission of Fine Arts. Any building erected on the reservation should be in keeping with the monumental public buildings in the vicinity of Reservation 10.

For the Commission of Fine Arts:

Very truly yours,
(Signed) Gilmore D. Clarke,
Chairman.

Hon. F. J. Bailey,
Assistant Director
of Coordination,
Bureau of the Budget,
Washington, D. C.

EXHIBIT C

C O P Y

APPLICANTS TO PAINT THE PORTRAIT OF FORMER PRESIDENT HOOVER

1. Albert M. Murray, S. P. A., 1 West 67th Street, New York, N. Y., through Senator J. M. Slattery.
2. Miss Martha Fort Anderson, Mt. Airy, Georgia, through Senator W. S. George.
3. Miss Violet D. Wemmer, 218 North Michigan Avenue, Chicago, Illinois.
4. Miss Edith Stevenson Wright, Hotel Cleveland, Cleveland, Ohio.
5. Mr. S. Curtis Baker, 2008 I Street, N. W., Washington, D. C.
6. Mrs. Joseph C. Onley, Lewisburg, West Virginia.
7. Mr. W. S. Slagle, Alton, Iowa.
8. Mr. Edward Newman, 7700 Verree Avenue, Philadelphia, Pennsylvania.
9. Mr. Fritz Werner, The Pitts, New York, N. Y.
10. Mr. Lloyd Embry, 135 East Bradley Lane, Chevy Chase, Maryland.
11. John C. Johansen (orally)
12. Wm. H. Ogden, Studio 49½ Oak Street, Binghamton, New York.
13. Mrs. Ellen Emmet Rand, Salisbury, Connecticut.
14. Mrs. Rachel Bulley Trump, 803 Quird Road, Merion Station, Pennsylvania.
15. Salvatore Altobisc, 184 Park Avenue, Brooklyn, New York.
16. Miss Mary C. Petersen, 165 East Superior Street, Chicago, Illinois.
17. Robert Sussen, 10 South 18th Street, Philadelphia, Pennsylvania.
18. Miss Anna Wilson, 6959 Franklin Avenue, Hollywood, California.
19. John Boohoroff, 28 West Monroe Street, Chicago, Illinois.
20. Miss Isabel Shaffer, New Rochelle, New York.
21. Wallace Bassford, 204 Board of Education Building, St. Louis, Missouri.

Exhibit D

February 27, 1940.

My dear Senator Barkley:

In accordance with Public Resolution No. 49, 76th Congress, approved August 5, 1939, to procure an oil portrait of former President Herbert Hoover for the White House, the Commission of Fine Arts would be glad to make a recommendation as to a painter for the portrait at such time as a request for such a recommendation is received from you.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. Alben W. Barkley,
Chairman,
Joint Committee on the Library,
United States Senate,
Washington, D. C.

COPY

February 25, 1940.

My dear Mrs. McFarland:

I received your letter of February 3rd, in which you offer some Canton china for the White House.

No legislation has been enacted for the acquisition of this china for the White House, and in the absence thereof the Commission of Fine Arts could not take any action in this matter.

Sincerely yours,

(Signed) E. P. Goodwin,

Secretary.

Mrs. H. I. McFarland,
3800 ½ Harvard Avenue,
Highland Park,
Dallas, Texas.

EXHIBIT F

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY
WASHINGTON

FEB -6 1940

Mr. H. P. Caemmerer,
Secretary, The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Dear Mr. Caemmerer:

In reply to your letter of January 24:

The durability of limestone, like any other variety of building stone, is dependent upon several factors, and in the case of limestone some of the more important factors are purity, presence of argillaceous beds or partings, degree and character of porosity (and consequent resistance to frost action), seasoning, et al. Like any other building stone, one variety may be very durable and another variety quite otherwise. It is often stated that water containing carbon dioxide obtained from the atmosphere will rapidly dissolve and weaken limestone. Loughlin (Bulletin 811-C, Indiana oolitic limestone, relation of its natural features to its commercial grading, 1930, obtainable from the Superintendent of Documents, this city, for 30 cents) has cited experiments that show "that carbon dioxide gas, even in very humid atmospheres, has no corrosive effect on limestone but that carbon dioxide in water exerts a slow solvent action, and that rain water containing carbon dioxide but no other acid radicle and falling at the rate of 40 inches per year (the rate for the District of Columbia) would require 450 years to corrode the surface of the stone to an average depth of 2/5 of an inch." Of course strong acid fumes would rapidly affect limestone, but such conditions are special and local and pertain chiefly to industrial centers. Marble would react similarly to limestone insofar as atmospheric corrosion is concerned, since it is essentially a pure carbonate rock derived by the recrystallization of limestone, but its greater compactness and much lower average porosity (usually less than 0.5 percent), tend to increase its relative durability in this respect. Granites, for comparison, have about the same porosity and type of crystallinity as marbles, but the minerals composing a good grade granite are much less soluble in ordinary waters of atmospheric origin and hence the rock is more stable in this respect than either marble or limestone. It is probably for this reason, in part, that limestones are compared unfavorably with granites by some people. Nevertheless, the data quoted above show that limestones of good quality are sufficiently stable to meet requirements as thoroughly satisfactory building stone, so far as chemical durability is concerned.

Durability of stone is often judged in part also by its crushing strength. For Indiana oolitic limestone Loughlin quotes Bureau

of Standards tests ranging from 3,700 pounds to 15,700 pounds per square inch, with the most common range from 5,200 to 9,100 (all figures approximate). For purposes of comparison, marbles show a somewhat higher average--Dale quotes figures on certain Rutland, Vt. and Lee, Mass. marbles that range from 9,100 to 18,047. Statistics on a large number of commercial granites compiled in the Survey office give a range from 13,100 to 59,800. But inasmuch as a stone block at the base of Washington Monument, for example, needs to sustain a load of much less than 700 pounds per square inch, it is evident that good limestone in buildings would not be subjected to undue strain from load, and will be able to withstand ordinarily imposed stresses with a very large factor of safety. Considering further, that with present day methods of construction, the load is supported largely by a steel frame work, it is seen that crushing strength is less important to consider than formerly, except insofar as this quality may be significant with regard to other qualities of the stone, such as porosity, weak planes of parting, etc.

Other features of limestone might also be discussed similarly, but in summation it seems sufficient to remark that under ordinary conditions of use, at least, the blanket statement that "limestone in public buildings does not last longer than 40 years" is untrue, even without considering the demonstrable fact that limestone buildings constructed very much longer ago than 1900 are still in constant use and satisfactory general condition.

Very truly yours,

W Cummings

Director.

C O P Y

March 9, 1940.

Dear Mr. Simon:

The Commission of Fine Arts, at their meeting on February 24, 1940, approved the revised architectural scheme, providing pedestals for two sculptural groups not yet designed, submitted by Mr. Otto Eggers, representing Eggers & Higgins, Architects for the Oscar Straus Memorial Fountain.

It is understood that the elevation of the central turf panel in the Great Plaza will be approximately three feet below the level of the walk surrounding the basin of the Memorial fountain. The Commission recommended to Mr. Eggers that the walks bordering the central turf panel be extended straight to 14th Street north and south of the fountain area, thus leaving the Memorial area free of through pedestrian traffic.

The Commission hope that the work of erecting the fountain will be under way before the end of this fiscal year.

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. Louis A. Simon,
Supervising Architect,
Federal Works Agency,
Washington, D. C.

EXHIBIT 3

C O P Y

March 18, 1940.

My dear Congressman Keller:

In accordance with your letter of February 14th, the Commission of Fine Arts, at their meeting on February 24, 1940, considered H. R. 8720 to authorize the purchase of certain pictures, "Night Attack of the General Armstrong off Pico Azores" and "Mussel Gatherers, Coast of Normandy, France" by William E. Norton.

The Commission brought the matter to the particular attention of Mr. Eugene Savage, painter member of the commission, and inspected these two paintings at the National Museum on February 24th.

Similar requests of late have brought to the attention of the Commission of Fine Arts many works of art, particularly portraits of the highest artistic and historical importance to the American people and the Commission have not hesitated to stress the urgency and importance of governmental acquisition of such paintings but without success to date.

The Commission do not feel that the paintings in question by Mr. Norton come within this category and therefore regret that they cannot recommend their purchase.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore D. Clarke,
Chairman.

Hon. Kent E. Keller, Chairman,
Committee on the Library,
House of Representatives,
Washington, D. C.

EXHIBIT 1

COPY

February 27, 1940.

My dear Mr. Demaree:

The Commission of Fine Arts, at their meeting on February 24, 1940, approved the planting plan submitted by your office for Thomas Circle and Highland Terrace.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. A. B. Demaree,
Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT A

C O P Y

February 27, 1940.

My dear Mr. Carmerer:

The Commission of Fine Arts at their meeting on February 24, 1940, approved the designs submitted by your office for the treatment of the Chesapeake & Ohio Canal area through Georgetown.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. A. B. Demmerer,
Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT K

C O P Y

February 27, 1940.

My dear Mr. Cammerer:

The Commission of Fine Arts, at their meeting on February 24, 1940, approved the landscape plan, submitted by Mr. A. D. Taylor, Landscape Architect, for the Spanish-American War Memorial.

Also the Commission gave preliminary approval to a design submitted by Mr. Leo Elliott, Architect, of Tampa, Florida, for a Spanish-American Memorial Building. This approval was given with the understanding that the design would be resubmitted to the Commission for the consideration of matters in detail before the working drawings are made.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. A. E. Cammerer,
Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT 1